

NATIONAL GALLERY OF ART

NEWS RELEASE

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NATIONAL GALLERY EXHIBITS RECENTLY ACQUIRED GRAPHICS,
INCLUDING RARE VAN DYCK DRAWING

WASHINGTON, D.C. September 25, 1970. Edge of the Wood, a rare landscape drawing by Sir Anthony van Dyck (1599-1641), recently acquired by the National Gallery of Art, will be exhibited with selected print acquisitions of the past year at the National Gallery from October 5 through November 13.

The pen, brown ink and wash drawing numbers among the rare landscapes by this Flemish master, generally believed to have been done shortly after his arrival in England, about 1631. Through such drawings as this, van Dyck, best known as a portraitist, has been connected with the beginnings of the school of English landscape watercolors.

The drawing, purchased for the National Gallery from the Syma Busiel Fund, was formerly in the collections of Jonathan Richardson, Sr. (1665-1745), the portraitist and art connoisseur, and Sir Joshua Reynolds (1723-1792), the portraitist. It shows a grove of trees and shrubs bordering a meadow, sketched in with fine, rhythmical parallel strokes of the pen and brush.

Prints in the exhibition reflect schools and periods ranging from Pieter Bruegel the Elder (Flemish, 1525-1569) to John Sloan (American, 1886-1951). Except as noted, all are the gifts of Mr. Lessing J. Rosenwald, Jenkintown, Pennsylvania.

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Two impressions of the same two-part engraving after Bruegel show The Naval Battle of Messina, 1561. The Sloan etching, a gift of Mrs. Peter d'Albert, Manhasset, Long Island, New York, is a turn-of-the-century scene of street entertainers and their audience.

Another etching, A Man Mending a Pen by Salomon Koninck (Dutch, 1609-1656), a contemporary of Rembrandt, reflects the interest of the Dutch school in genre subjects and light effects.

Several examples of French print-making include a series of twelve etching of various exotic hunt animals by Jean-Baptiste Oudry (1686-1755), court painter to Louis XV and designer of a Gobelin tapestry series on the king's hunts; and Long Landscape by the Impressionist Camille Pissarro (1830-1903), who frequently combined aquatint with other print techniques as he does in this work in etching and aquatint.

Saint Jerome Reading and Pieta, etchings by José Ribera (1588-1652), represent the Spanish school.

Four drypoints of circus subjects by Max Beckmann (German, 1844-1950) will also be shown for the first time. They are the gift of the Heller Foundation.